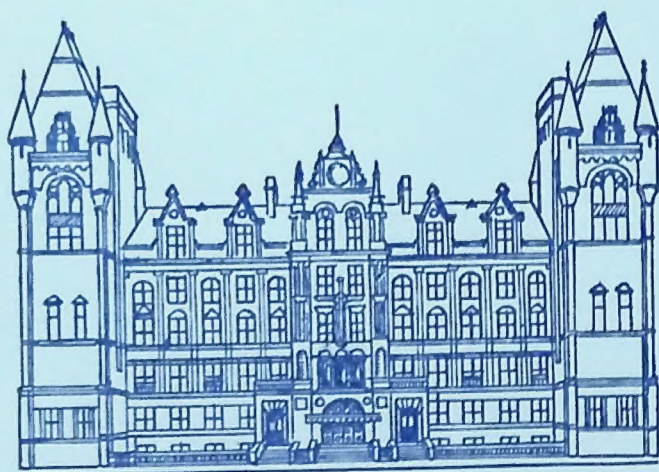


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THE
R·C·M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICAL JOURNAL OF THE RCM UNION

VOLUME LXXII No. 3

1976

Director's Address

20th September, 1976

I want to take as the theme of my talk today the College Annual Prospectus. It's not a very exciting publication perhaps, but it's one which almost all of you will have read at some time . . . in part, if not from cover to cover. It may be that it was something in the Prospectus, such as the name of a distinguished Professor, with whom you hoped to study, or the description of a particular course, which influenced you when you decided to compete for a place at this College.

The content of the College Prospectus varies little from year to year for we cannot alter our past History, and it is unlikely that we should want to change our basic aims.

But in the pursuit of those aims there can be administrative reforms and extensions of the curriculum, as well as changes in the composition of the Council and the Professorial staff. I am going to examine the new 1976/77 Prospectus, noting and commenting upon some of the little differences between that and the Prospectus for the previous Academic Year.

On the front cover immediately after the names of our Royal Patrons, Her Majesty the Queen and our President, Her Majesty Queen Elizabeth the Queen Mother, appear the names of the Vice-Presidents.

This year the list of Vice-Presidents includes for the first time the name of Sir Robert Mayer, now in his 97th year and actively interested in all that goes on at the College. He has done more than almost any other person to help young people in the pursuit of a musical career—and to promote exchanges of groups of young musicians between this country and Europe. Another name is that of David McKenna, who has served the College as Hon. Secretary of the Council since 1955. Though he has recently retired from his important post with British Railways, of which he was a member of the Board, I am happy to say that he will continue to serve on the Council of this College and act as Honorary Secretary. His appointment as a Vice-President is a recognition of his outstanding service to the College.

After the Vice-Presidents are listed the members of the Council, who are appointed by the President on the recommendation of the Council. Since last year Sir Charles Groves, one of our most distinguished former students, has joined the Council—and since going to press there have been four further additional appointments to the Council designed to strengthen the Professorial Representation. One of the new Council members is Mr. Michael Gough Matthews—(Director of Studies and Registrar); the other three (Mr. Hervey Alan, Mr. Douglas Moore and Mr. Edwin Roxburgh are members of the Board of Professors, who were nominated to serve on the Council by the whole Professorial Body. The Professorial representatives will ordinarily serve for three years on a rotating basis.

On the second page under Honorary Officers there appears for the first time the name of the Reverend Angus Galbraith, our Honorary Chaplain. Though he is a busy person (since he is also a Chaplain of Imperial College), he is always available to help and advise people of any or no denomination who have personal problems.

I cannot look down the list of those engaged in the Administration of the College without paying tribute to the Assistant Bursar, Mr. John Wallen (always known as Jack) who has just completed 40 years of devoted service to the College. We are glad that he is still with us, and fully recovered from the injury to his back.

To the Academic Staff we welcome Mr. Gordon Stewart in the newly created post of Assistant Director of Studies. He will be assuming responsibility for the B.Mus and GRSM courses, as well as assisting Mr. Matthews in a general manner. In addition he will be preparing all the Concert Programmes and the Fixture List, as well as retaining the Hon. Editorship of the RCM Magazine, and continuing to lecture and teach.

With this new division of tasks Mr. Anthony Abbott will be able to devote his time to the management of all the College Orchestras, to the purchase, hire, loan and maintenance of College instruments, and to dealing with many of the problems of College Admissions—and Miss Barbara Banner will be able at last to devote all of her time and energy to the College Library. I should like to thank Miss Banner for having shouldered the very time-consuming burden of preparing the College programmes and Fixture List on top of her Library responsibilities for so many years.

With the retirement of Mr. Richard Austin from the Directorship of Opera at the end of last term we witnessed the end of an era, for he had been with us for 30 years. Tribute to his great work was paid by past and present students at a party in his honour at the end of last term.

Mr. Douglas Craig, who succeeds Mr. Austin is no stranger to the College for he has been responsible for many notable productions in our Opera Theatre in recent years. We are very fortunate that his great ability and wide-ranging experience will be used for the benefit of the College in the years ahead.

Working under Mr. Douglas Craig, and in charge of the music in the Opera School will be Mr. Michael Lankester, who will continue to be responsible for the Second Orchestra.

Professors whose names we no longer see in the Prospectus because we lost them by retirement or resignation at the end of last term are Mr. Herrick Bunney, Mr. Ralph Downes, Mr. Harvey Phillips, Mr. Christopher Robinson, Mr. Bernard Shore and Mr. Joe Sorbello. We thank them all for their work for the College.

New names to appear this year are Mr. Raymond Keen'yside (violin), Mr. Christopher Wellington (viola) and Miss Antonia Butler (cello). These three fine musicians will greatly strengthen our string faculty.

Another new name is that of Mr. Hans-Jurg Lange, who will teach Baroque Bassoon, complementing the work of Mr. Nicholas McGegan (Baroque Flute) and Miss Claire Shanks (Baroque Oboe).

Some of you who have seen the new Prospectus may have noticed the greatly enlarged membership of the Board of Professors, an important body which advises the Director over almost all aspects of College life, with particular reference to academic matters. Its

members are drawn from all faculties, so it is an important forum for wide-ranging discussion, and it supplements the more detailed discussions which take place at Faculty meetings.

Turning to the description of the College buildings in the next paragraph of the Prospectus there are two which call for comment. First, during the summer holiday period, building work has been undertaken in order to provide an extension for the office of the Museum which houses the College's valuable collection of historic instruments. This work will probably not be completed until November, so I am asked by the Curator to tell you that the Museum must remain closed until the extension is completed.

The second thing about which I wish to speak is the probability that the College will be able to conclude an agreement with the Vicar and Churchwardens of Holy Trinity Church, Prince Consort Road, whereby the College can use the Church for some days each week, not only for organ tuition and practice, but also for concerts and rehearsals of choral or instrumental music. A mutually satisfactory arrangement could be of benefit to both the College and the Church.

Now for some observations about the Curriculum.

1. *Conducting.* Hitherto the College has not provided advanced training for conductors on an official basis, though a number of students have been attached to College orchestras and have derived benefit from the classes given by the Conductors of the College orchestras. This year a strictly limited number of students in their 2nd or 3rd year who are on the Performers' Course or who are Post-graduates will be allowed to take conducting as a First Study and will have special instruction in conducting, score-reading, orchestration and analysis. Rigorous tests of aptitude, including instrumental proficiency, score-reading and aural perception will be used to select the few who will be encouraged to specialise in conducting. Full details will appear on the Registrar's Notice-board.
2. *Wind Symphony Orchestra.* The Wind Symphony Orchestra was formed to give opportunities for 1st year and some 2nd year wind players for whom there was no vacancy in one of the College Orchestras. It has been decided that this orchestra should not function any more and in its place there should be formed a number of Wind Chamber Music Groups, under the general direction of Mr. Philip Cannon, some of which would receive coaching from a specialist Wind Coach, Mr. Douglas Moore. It is thought that this type of ensemble work will be of greater value to individual wind players. In the formation of the groups preference will be given to those on a Performers Course, but it is hoped to include GRSM and Postgraduates.
3. *String ensemble coaching.* Side by side with this specialist coaching of wind ensembles, there will be an increase in the specialist ensemble coaching of string players. We hope that it will be possible for all string players in Grades V and IVA to receive coaching in Chamber Music. Those already in groups will continue to receive coaching. Others will be formed into groups.
4. *Orchestral Coaching.* A start will be made this year in providing specialist orchestral coaching for the Second Orchestra and for the Second Chamber Orchestra. On our staff we have Professors with a life-time experience of playing in the finest British Orchestras, and it seems wrong not to make use of their experience in addition to that of the Conductors. Accordingly, working with Mr. Michael Lankester and the Second Orchestra will be Mr. Frederick Riddle and

Mr. Sidney Fell—and working with Mr. John Forster and the Second Chamber Orchestra will be Mr. Leonard Hirsch and Mr. Douglas Moore. Students in these orchestras should therefore be prepared to rehearse for any 3 hours between 2 and 6 p.m., so that there can be flexibility in the planning of the rehearsal schedules.

5. *The RCM Chorus.* The composition of the RCM chorus will also be reviewed during the coming year. For this term there will be no change, but for succeeding terms there will be a reduction in numbers, and all members of the Chorus other than 1st Study singers will be selected by audition.

Student Compositions

As in past years, we hope to be able to perform a number of student compositions. Encouragement to the living composer in this country is more necessary today than perhaps at any time in our history. The proportion of performances of works by living British Composers is under 5% in London Concerts, and less than 2% of the Arts Council budget is spent on grants and commissions to composers. This reflects an attitude to the living composer that has become so established that we are in danger of accepting it without question, and of regarding it as inevitable. An attempt to remedy this situation can be made in the conservatories, and the College can be proud of its record in this respect.

GRSM

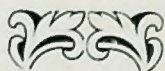
Students who are in their first and second year of the GRSM Course will be pleased to know that at last we have been informed that those graduating in July 1978 and subsequently, will be eligible, under certain conditions, to qualify for honours degree status on the Burnham Scale.

Prizes

We are grateful to the donors of the many College prizes. The number is constantly growing, and within the last few weeks we have had the generous gift of £600 from Miss Helen Just to found a prize for Grades IV B and III A, thus making the Ivor James Prize, in memory of her husband, open to Grades V and IV A.

This term we shall be holding the first competition for the Prize for Flute Chamber Music, held in memory of Douglas Whittaker.

On the last page we have the *Regulations for Students*. The fact that they can be contained in one page is an indication that the College keeps its rules to a minimum. Those that are there are all very important.



Editorial

In all the to-ing and fro-ing about education cuts, we hear gloomy news from all sides. Music is high, so they say, on any local government list of expendables—and you can see their point up to a point. If it has to be a choice between dustbin collection and violin lessons, then one supposes that cleanliness must come before godliness and the violin yield to the dustcart.

In the twilight areas between cleanliness and godliness, though, there is much more room for discussion. There is a point at which merely surviving is a passport to boredom. What is the point of living to live? As an answer to that question, the old precept of eating to live would have to give way to its preferable opposite of living to eat—at least it adds some purpose to living. Music is not vital to man's survival, but it is to his existence as a thinking, purposeful being. And so are the other arts. We must make that clear to the controllers of our money.

But the uses of music are hard to explain in precise terms. How does one communicate to other people the emotions released by the music we hear, when poets—far better qualified than we are to do so—have spent centuries trying to describe emotions in words? With difficulty, of course, but certainly we cannot do it by not trying at all. And communication to others is to most musicians the whole essence of their art.

In a teaching situation we try to communicate in a practical way. But here other considerations come to bear. Are we in a practical way giving our pupils what they want? Are we giving them what they need, which may very well not be the same thing? Is what they learn from all of us who teach likely to be useful for them later on, either in a very literal way, or more generally as a ground on which to build? These are questions that teachers ask themselves, and they are questions which are often rhetorical, since, by and large, few teachers see their pupils through from first to last.

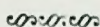
It is possible that readers of this editorial may very well have their own ideas and experience in this important aspect of teaching and learning—the after-effects and the feed-back of information. It is always easier to be wise after the event, of course, but if you have any views on the questions raised in the last paragraph, then please write—a lively correspondence section would be an asset to this magazine, as to any publication.

□ The end of an academic year often brings with it the ending of a close and rewarding connection between the College and some of the members of staff. We are all members one of another in an institution like this and all are important to the central work in the service of music and education. Professors bring experience, maturity and humanity to bear on their work. These qualities are inevitably individual—in that lies their strength—and we like to think that the musician is perhaps more of an individual than people of some of the other professions. Be that as it may, the departure from amongst us of any of our fellow musicians is always an occasion for some sadness, even if in the long run the gratitude for what they

have given will outweigh it. And so these mixed feelings recur as we realise that the professorial staff has lost Herrick Bunney, Ralph Downes, Harvey Phillips, Christopher Robinson, Bernard Shore and Joe Sorbello. We hope that they will prosper in the next stages of their careers.

□ Richard Austin has also left us, retiring after thirty years with the College. During his time in the Opera School, an impressive list of singers has progressed through the underground portals of the Parry Theatre—they include Joan Sutherland, David Ward, Gwyneth Jones, Marion Studholme, Eric Shilling, Stafford Dean, Lorna Haywood, Valerie Masterson—the list becomes embarrassingly long so quickly, and leaves out many more. The same is true of the conductors and répétiteurs—Alexander Gibson, Kenneth Montgomery, Noel Davies, Robin Stapleton and so on. Richard Austin will be missed for his music and, also, for his wit.

□ The College is a very useful building for any society wanting to hold a conference. There are larger rooms (or halls) for assembly, and smaller rooms for discussion. There is a canteen, and there are even one or two rooms for relaxation. This is not an advertisement (the language is too modest and lacks poetry), but a statement of fact. If you had come into College at the beginning of the summer holiday you would have stumbled on saxophones and saxophonists conferring, comparing or merely playing. We have come a long way since the saxophone lost its virtue by becoming an instrument for popular music, and on the occasion I was on the premises, I heard (or overheard) some earnest talk and the exposition of a Bach fugue. In fact, as we know, it is only a misconception that the saxophone is not a serious instrument, and anyone who still suffers from that delusion should have been here to learn the truth.



Doctor Burney

Man of Letters (1776-1814)

Compiled from the literary works of Charles and
Fanny Burney and their contemporaries
by DAPHNE SLATER

There are whole families who are born classical, and are entered in the Heralds' College of Reputation by the right of consanguinity. Literature, like nobility, runs in the blood.

There is the BURNEY family. There is no end of it, or its pretensions. It produces wits, scholars, novelists, musicians, artists, in numbers numberless. The name alone is a passport to the Temple of Fame. Those who bear it are free of Parnassus by birthright. The founder of it was himself a historian and a musician, but more of a courtier and man of the world than either.

The family of the Burneys were a very surprising set of people; their esteem and fondness for the Doctor seemed to inspire them all with a Desire not to disgrace him; and so every individual of it must write and read and be literary; the doctor was now at the top of the Ton.

He was continually invited to all the great tables and parties, to meet the wits and Grandees, without the least reference to Music, and among the People that neither employed him, nor cared a straw for his skill in an Art which they never thought about; he had now half-a-guinea a lesson from all his scholars, the old ones as well as the new, and four Guineas entrance; and had more scholars and business than ever he had in his life.

The house was a fair from morning to night; torn to pieces, Sir! The impatience of the Public! Would you believe it? People (so turned were the tables) with whose names he should a month ago have thought himself highly honoured, as well as gratified, were now begging as for his alms, during the frost, to be admitted as subscribers. The fame of the History of Music, and the additional half-guinea in its price, worked prodigiously!

Those friends, still within his reach, in whom he took the deepest interest, Dr. Johnson, the Burkes and Sir Joshua Reynolds, were too little conversant in music to be usefully sought at this music-devoted period. They had neither taste nor care for his art, and not the slightest knowledge upon its Subject. Yet this, though for the moment nearly a misfortune, was not any impediment on either side. Dr. Burney had too general a love of literature, as well as of the arts, to limit his admiration, any more than his acquirements, to his own particular cast, whilst his friends just mentioned regarded his musical science but as a matter apart; and esteemed and loved him solely for the qualities that he possessed in common with themselves.

Uninterrupted attention grew more than ever difficult; for as his leisure through the double claims of his profession and his work diminished, his celebrity increased; and the calls upon it, as usual, from the wayward taste of public fashion for what is hard to obtain, were perpetual, were even clamorous; and he had constantly a long list of petitioning parents, awaiting a vacant hour, upon any terms that he could name, and at any part of the day.

He had always some early pupil who accepted his attendance at eight o'clock in the morning; and a strong instance has been given of its being seized upon even at seven; and during the height of the season for fashionable London residence, his tour from house to house was scarcely ever finished sooner than eleven o'clock at night.

Dr. Burney was first introduced to the Thrales' society by Mr. Seward in the year 1776—he was to teach their eldest daughter Musick, and attended once a week at Streatham for that purpose: but such was the fertility of his Mind, and the extent of his knowledge, such the Goodness of his Heart and suavity of his manners that they began in good earnest to solicit his Company, and gain his Friendship. Dr. Burney very frequently met Dr. Johnson at the Thrales', where they had many long conversations, often sitting up as long as the fire and candles lasted, and much longer than the patience of the servants subsisted. Johnson was very glad to see him; he had read both his Tours with great pleasure, and pronounced him to be one of the first writers of the age for travel.

When both Sir John Hawkins and Dr. Burney's History of Music had then been advertised, Boswell had asked Dr. Johnson "if this was not unlucky: would they not hurt one another?" Johnson had replied, "No, Sir. They will do good to one another. Some will buy the one, some the other, and compare them; and so a talk is made about a thing, and the books are sold."

The year 1778 was ushered in by a grand and most important event! At the latter end of January, the literary world was favoured with the first publication of the ingenious, learned and most profound Fanny Burney—this admirable authoress named her most elaborate performance "Evelina, or the Young Lady's entrance into the World".

One evening the conversation fell upon Romney the painter, who had lately got into great business and who was first patronised and recommended by Mr. Cumberland. "See, Madam," said Dr. Johnson, laughing, "What it is to have the favour of a literary man! I think I have had no hero a great while; Dr. Goldsmith was my last; but I have had none since his time till my little Burney came."

"I can see," said Mrs. Montagu, "that Miss Burney is very like her father, and that is a good thing, for everybody would wish to be like Dr. Burney." "How these people talk of Mrs. Siddons," said Dr. Johnson. "I came hither in full expectation of hearing no name but the name I love and pant to hear, when from one corner to another they are talking of that jade Mrs. Siddons! 'till at last, wearied out, I went yonder into a corner and repeated to myself 'Burney! Burney! Burney!'"

By now 1783 was on its wane; so was the administration in which Mr. Burke was a minister; when one day, after dinner at Sir Joshua Reynolds', Mr. Burke drew Dr. Burney aside, and with great delicacy and feeling his way, by the most investigating looks as he proceeded, said that the organist's place at Chelsea College was then vacant; that it was but twenty pounds a year, but that to a man of Dr. Burney's eminence, if it should be worth acceptance, it might be raised to fifty. He then lamented that during the short time in which he had been Paymaster-General nothing better, and indeed nothing *else*, had occurred more worthy of offering.

Trifling as this was in a pecuniary light, and certainly far beneath the age or the rank of his profession of Dr. Burney, to possess anything through the influence, or rather the friendship, of Mr. Burke, had a charm irresistible. The Doctor wished also for some retreat from, yet near, London; and he had reason to hope for apartments, ere long, in the capacious Chelsea College. He therefore warmly returned his acknowledgements for the proposal, to which he frankly acceded.

"June 7th, 1784. Morning Chronicle.

The Commemoration of Handel is a circumstance by no means below the dignity of the Historic Muse, and it is with anxious pleasure we look forward to Dr. Burney's intended History of a transaction so extraordinary in the harmonic world."

In 1785 King George III and Queen Charlotte wished to make Dr. Burney some amends for the disappointment of Lord Salisbury's not having appointed him Master of the Queen's Band, which they considered he had a claim to expect. Mr. Smelt suggested the possibility of benefiting Dr. Burney through his daughter.

"July 6th, 1786. Public Advertiser.

Miss Burney, daughter of Dr. Burney, is appointed Dresser to the Queen, in the room of Mrs. Haggerdorn—gone to Germany."

The pleasure with which Dr. Burney reviewed the details now transmitted to him of the favour with which his daughter was viewed at Windsor, made a marked period of parental satisfaction in his life.

The year 1791 was auspiciously begun in the musical world by the arrival in London of the illustrious Joseph Haydn . . . Salomon went over himself to Vienna, upon hearing of the death of the Prince of Esterhazy, the great patron of Haydn, purposely to tempt that celebrated musical genius hither; and on February 25th, the first of Haydn's incomparable symphonies which was composed for the concert of Salomon was performed. Haydn himself presided at the piano-forte, and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever (to my knowledge), been caused by instrumental music in England. All the slow middle movements were encored; which never before happened (I believe), in any country.

But by 1794, all the powers and governments of Europe were breaking up and in a state of rapid decay. "I should think," wrote Dr. Burney, "I did the world a signal piece of service, if, one night or other, when its inhabitants were all fast asleep, I could, by the wave of a magic wand, wipe away every idea of that kind, smack smooth out of their brains, and send them down forever to the bottom of their dimenticato; and in their room, pour into their precious noddles, with a large funnel, the love of music, Poetry, and the Fine Arts, or other good-humoured, amusing, and improving pursuits, ingenious or scientific, as they please. Let them study mathematics, optics, metaphysics, and all the "ics" and "tics" in the world, except Politics. How good-humoured and happy they would all come down to breakfast the next morning.

"Egalité of condition in society is impracticable nonsense. Nature has made our minds no more alike than our face and figure. There are tall minds and tall bodies. Difference of intellect as well as of muscular strength will always occasion inequality."

In the month of April, 1804, Dr Burney completed his 78th year, and decided to relinquish teaching, and his musical patients, for both his ears and his eyes were beginning to fail him.

"As blind as a beetle, as deaf as a post
Whose longevity now was all he could boast.
His days in labour, study, toil,
Have long been spent, and nightly oil
Not to acquire for self a name,
But loud to sound the trump of fame;
And with an honest zeal to sing
Each brother of the pipe and string."

People wondered, seclused as he was for ever from the world, and its joys, how Dr. Burney could cut a joke and be silly; but when he had no serious sufferings, a book or a pen made him forget all the world, and even himself; the best of all oblivions. In books he had still the great happiness of his original pleasure, and the table that was placed before his sofa was commonly covered with chosen authors from his excellent library; though latterly, when deep attention fatigued his nerves, he interspersed his classical collection by works lighter of entertainment, and quicker of comprehension, from the circulation libraries!

From the time of her happy return from France in 1812, his daughter Fanny passed at Chelsea College every moment that she could tear from personal calls that most inappropriately, yet imperiously, then demanded her attention.

She found him very much altered—weak, weak and changed—

his head almost always hanging down, and his hearing most cruelly impaired.

By April 11th, 1814, Napoleon had abdicated. But when Fanny entered into the marvellous details of the Wellington victories, by which the immortal contest had been brought to its crisis, and told him that Buonaparte was dethroned, was in captivity, and was a personal prisoner on board an English man-of-war, a raised motion of his underlip displayed incredulity, and he turned away his head with an air that showed him persuaded that she was the simple and sanguine dupe of some delusive exaggeration. She did not dare risk the excitement of convincing him of his mistake.

While all she beheld *without* shone thus refulgent with the promise of peace and prosperity, she could only contemplate all *within* to mourn over the wreck of lost filial happiness.

A man's life is his whole life, not the last glimmering snuff of the candle. It is neither the first nor the last hour of our existence, but the space that parts these two—nor our exit nor our entrance upon the stage, but what we do, feel and think while there—that we are to attend to in pronouncing sentence upon it; that it is, in a word, the length of our common journey and the quantity of events crowded into it, that, baffling the grasp of our actual perception, make it slide from our memory, and dwindle into nothing in its own perspective.

Indeed the best memorials of a professional man's existence are his surviving works; which for their having been thought worthy of presentation by posterity, entitle him to a niche in the Temple of Fame, among the benefactors of Mankind. The physician who heals the disease and alleviates the anguish of the body, certainly merits a more conspicuous and honourable place there; but the musician who eminently soothes our sorrow, and innocently diverts the mind, from its cares, during health, renders his memory dear to the grateful and refined part of mankind, in every civilised nation.



Birthday Honours

Life Peerage
Benjamin Britten

CBE
Gwyneth Jones
Ivor Keys

R.C.M. Union

We are delighted that 49 leavers have joined the Past-Student Section of the Union and we welcome also several new members who left College less recently. We have now passed our target of reaching a membership of 1,000 past-students.

The 70th *At Home* on July 1st brought together 390 past and present Collegians. Good wishes from the assembled company were afterwards sent by the Director to three members who had attended the first Union *At Home* on July 4th, 1906:—Mrs. Somerville (Mildred McCheane), Mrs. Southam (Margaret Champneys) and Dr. Harold Darke.

We are very grateful to Dudley Moore for coming to entertain us, and to Madeleine Dring, Donald Francke and Helen Barker who, with members of the Opera School, devised and took part in the rest of the bill.

It was a great pleasure to see Mrs. Stretton-Barry (Estella Wilson) whose visit from South Africa happily coincided with the date of the *At Home*. She has most generously given her violin and bow to the Union for the benefit of the Loan Fund.

May we remind members that subscriptions become due on 1st September each year. The expense of sending applications for payment is very heavy.

SYLVIA LATHAM

Hon. Secretary



The Union 'At Home'

The Union 'At Home' was held at the College on Thursday, July 1st, such a lovely evening that one wished it could have been held in the open! A splendid gathering of students past and present made the concert hall resound with chatter and laughter, until momentarily silenced by a delightful speech of welcome from the Director. In giving much praise and thanks to all who made the evening possible, he paid a special warm tribute to Sylvia Latham, who was seated on the platform beside him.

Many of us know and deeply appreciate her wonderful work for the Union over many years; her charm and ever-ready help for students of any age (for do any of us ever get beyond the student age?), her quiet sympathy for those in trouble or under stress have been experienced by many and it needed no encouragement from the Director to raise a tremendous ovation for her at the end of his speech. A beautiful bouquet was presented to her as a visible sign of our gratitude and affection.

After the usual excellent refreshments we went down to the Opera Theatre for a most enjoyable programme.

The artists this year were Donald Francke repeating his hilarious sketch 'A shoolfooting Stolfory', "Three Junior Exhibitioners"—Helen Barker, Susan Cochrane and Lynda Russell, accompanied by their Director of Music, Stephen Hill; the inimitable Madeleine Dring, and the amazing Dudley Moore. All these artists gave us immense pleasure, and many could be heard saying they wished the whole evening was just beginning instead of ending. Surely no praise could be higher!

ANYA TREFOR JONES

BIRTHS

Danby:

To Margaret (née Caton) and Nicholas Danby*, a daughter, on 13th July, 1976.

Partridge:

To Muriel* (Jenkins) and David Partridge, a daughter, Emma Cerys, on 7th May, 1976.

Stewart:

To Linda (née Hutchison) and Gordon Stewart*, a son, Angus Gordon, on 16th August, 1976.

MARRIAGES

Baker-Rowe:

Lance Baker to Victoria Rowe*, on 20th September, 1975.

Dowdeswell-Churchose:

Colin Dowdeswell* to Caroline Churchose, on 7th August, 1976.

Dowson-Ashton:

Stephen Dowson* to Hilary Jean Ashton, on 31st July, 1976.

Forster-Meadows:

John Forster* to Anna Meadows*, on 21st August, 1976.

Nicholls-Wood:

Simon Nicholls* to Lorraine Wood*, on 10th July, 1976.

Turley-Torrance:

Bryn Turley* to Pamela Torrance, on 24th July, 1976.

DIAMOND WEDDINGS

Harris-Senecal:

Mortimer Harris to Dorothy Senecal*, on 2nd September, 1916.

Tatam-Curtis:

John Tatam* to Essylt Curtis, on 5th August, 1916.

DEATHS

Andrews:

Trevor, on 31st July, 1976.

Cruft:

Eugene, MVO, OBE, FRCM, Hon. RAM, on 4th June, 1976.

Lofthouse:

Irene Margaret, widow of Dr. Charles Thornton Lofthouse, on 26th September, 1976.

Scanlon:

Patricia Mary, on 7th August, 1976.

Shrimpton:

Joan, wife of Captain John Shrimpton, R.N., on 10th July, 1976.

Teyte:

Dame Maggie, on 26th May, 1976.

Tubb:

Caroline Elizabeth, FRCM (Mrs. Oliviera), on 20th September, 1976.

New Members

Andreae, Mrs. A. R. (Rose Drever)
Bailey, Mrs. H. Y. (Hazel Rowbotham)
Brimer, Prof. Michael
Britten, Anthony
Burridge, Miss Janis
Burrin, Philip
Bury, Miss Alison
Butcher, Jonathan
Calver, Richard
Chan, Miss Amelia
Chang, Miss Lynda
Clarke, Andrew
Clarke, Miss Celia
Cohen, Ross
Coleman, Miss Sarah
Cullen, Miss Ruth
Del Mar, Jonathan
Dodd, Miss Jane
Douglas, Miss Audrey

Edwards, Miss Catherine
Edwards, Miss Gillian
Escott, Mrs. A. (Angela Whelan)
Evans, Miss Margaret
Field, Miss Helen
Fletcher, Miss Jean
Fletcher, Miss Olivia
Fuhr, Miss Valda
Gunasekara, Miss Eve (Mrs. Allan)
Gyton, Paul
Haddesley, Miss Julia
Hearn, Miss Phyllida
Hobbs, Miss Barbara
James, Anthony
Jessett, Michael
Kearton, Denis
Kneebone, Mrs. C. (Cate Shanks)
Learner, Mrs. E. G. (Shirley Cox)
McQueen, Ian

Manning, Miss Barbara
Martin, Miss Sheila
Medina, Miss Sara
Moxon, Paul
Nunn, Miss Ruth
Parke, Miss Gwendoline
Passey, Miss Lynne
Russell, Miss Lynda
Searle-Barnes, Paul
Simon, Miss Wendy
Solomon, Peter
Stacy, Miss Caroline

Stirling, Miss Penelope
Trotter, Thomas
Tunstall, Miss Helen
Walker, Trevor
Watts, Lawrence
Wayman, Miss Sarah
Wildy, Miss Karen
Williams, Martyn
Wisener, Malcolm
Woods, Miss Cecily
Wright, Peter

R.C.M. Union Prize

the R.C.M. Union Prize of £15 was awarded to Susan Cochrane.

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27 May Grove,  
Charlton Marshall,  
Blandford Forum,  
Dorset DT11 9PQ  
12th September, 1976

Dear Editor,

May I through your pages send sincere thanks for the charming card and congratulations from the RCM Union on the occasion of our Diamond Wedding.

Yours sincerely,

DOROTHY MORTIMER HARRIS

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The Pat Scanlon Memorial Fund

Those of us who knew Pat Scanlon were saddened to hear of her death in August, after an illness which she so bravely fought against odds which were impossible. A memorial service for her was held at St. James's, Spanish Place on October 9th, which Mr. and Mrs. Richard Latham attended on behalf of the RCM Union.

Readers who knew her will like to know that a Pat Scanlon Memorial Fund has been opened in her memory for the Radio Therapy Unit at Hammersmith Hospital, and that if they wish to commemorate her devotion to music in her life, and her spirit throughout her illness, then donations may be made c/o The Manager, Midland Bank Ltd., 16 Shepherd's Bush Green, London W12 8PT.

The Royal Collegian at Home and Abroad

- Richard Arnell** has been commissioned by the London Philharmonic Orchestra in association with the Arts Council of Great Britain to write a harp concerto for David Watkins.
- The late **George Baker** has given books and music to the College.
- Rebecca Clarke** (Mrs. Friskin) has recently been celebrating her ninetieth birthday. She has been living for some years in New York, and the radio station WQXR put on a two-hour programme of her compositions, and included a lengthy interview with her, during which she spoke of her student days at the R.C.M. when she was a student of Sir Charles Stanford. The performers in the concert included the young pianist Emanuel Ax, who played Rebecca Clarke's viola sonata with a young viola player, and the other works performed were her Trio and a group of her songs. The critic from the New York Times, Robert Sherman, was the host of the programme.
- Richard Coulson** has been in Holland on a Winston Churchill Travelling Fellowship, studying with Gustav Leonhardt in Amsterdam. He has given recitals in Amsterdam and Gouda.
- Jonathan Del Mar** has been awarded an Italian Government Scholarship.
- Margery Elliott** came third out of sixty-four starters in Radio 4's *Brain of Britain* 1976. She was the only woman among the four finalists, and scored 14, against scores of 19, 17 and 10.
- Helen Field** sang with the National Youth Orchestra of Wales at the National Eisteddfod in Cardigan this year. The performance was televised.
- On March 1st **Mark FitzGerald** conducted the Chelsea College Orchestra, in which Joe Wheeler's *Music for Pat* received its first performance, and **Ralph Nicholson's** *Impromptu* for contra bassoon (with **John Burness** as the soloist) had its London premiere. The same work was broadcast for the first time on Radio 3 on July 29th by **Val Kennedy**, for whom it was written, with **Vernon Handley** conducting the BBC Welsh Symphony Orchestra. Also in the programme was **Ruth Gipps's** *Leviathan* for contra bassoon. The leader of the orchestra was **Phillip Burin**.
- Coralie Forbes** has taken up a post as horn player in the Teheran Opera Company.
- The Guadagnini Quartet (**Jennifer Nickson**, **Julie Taylor**, **Richard Muncey**, **John Chillingworth**) are the winners of the 1976 Leverhulme Award, and have recently returned from a study course in Italy.
- Kelth John** was the winner of the 1976 London Organ Week Performing and Interpretation Competition. He has also been elected a Young Musician '77 and will be playing at the Festival Hall in a composite recital in February.
- Andrew Jones** is now University Assistant Lecturer in Music and a Fellow of Selwyn College, Cambridge.
- Helen Just** has given a 'cello prize to be open to Grades IIIA and IVB, thus making the Ivor James Prize open to IVA and V.
- Val Keogh** has been given £1,000 to study with Paul Meisen in Detmold.
- Simon Nicholls** has been appointed piano teacher at the Yehudi Menuhin School.
- In the broadcast of the Verdi Requiem (in Welsh) on August 2nd, **Patricia O'Neill** was the soprano soloist, **Mary Lloyd Davies** the mezzo-soprano, and **Terence Lloyd** the chorus master.
- Peter Sanders** has a Scottish Arts Council Scholarship to go to Paris to study with Pierre Pierlot.
- Frederick Sharp** has donated music, including his opera scores, to the Library.
- Nell Sissons** has won an Organ Scholarship to Worcester College, Oxford, tenable from October 1977.
- Jean Tabouret** was highly commended in the Theodore Holland Award for composition, 1976.
- Morley Whitehead** has won the Limpus Prize and the Frederick Shinn Prize in the A.R.C.O. examinations. These prizes are awarded to the candidate gaining the highest marks in the organ playing section of the examination.
- The late **Margaret Isabel Knyvet Wilson** has left the residue of her estate for scholarships.

Obituary

Eugene Cruft

(1887—1976)

An address given by the Director at the Church of the Holy Sepulchre, Holburn Viaduct on Tuesday, 5th October, 1976.

"We never hear anyone say 'I like music, so I think I'll learn the double-bass', but there is really no reason why they should not, for despite its mainly orchestral role it is an instrument of great character, affording much scope to a genuinely musical person".

Those words, as you may perhaps have guessed, were written by Eugene Cruft, a genuinely musical person, if ever there was one, who understood and displayed better than any other of his generation the scope and great character of the double-bass.

The choice of music as a career was for him almost automatic, as it was his family profession. His father was the Principal Viola of the Carl Rosa Opera Company, and he was named after its conductor Eugene Goossens, the grandfather of Leon, Marie, Sidonie and Eugene Goossens the Third. As a boy, Eugene Cruft had a good treble voice, and he sang in a boys' quartet on the Music Halls for some months until his voice broke. When his father, who had not approved of what he had been doing, asked anxiously what he intended to do next, he half-jokingly suggested that he had better take up the double-bass like his great-grandfather. To his surprise he found a double-bass awaiting him at home a few days later, and was told that lessons had been arranged for him with Noel Morel, the Principal bass player at the Crystal Palace Concerts. He quickly showed enormous talent as a string player and his progress was rapid. So it was no surprise that three years later he was awarded an Open Scholarship at the Royal College of Music by Parry and Stanford, after playing a concerto written and accompanied by his friend and teacher Morel.

During his four years at the College, 'Gene', as he was always affectionately known to his friends, became professionally very busy, and received many flattering invitations from musical organisations. Two in particular gave him very valuable experience; first, membership of the Old Vic Orchestra; second, membership of an octet which included Charles Woodhouse, Albert Sammons and Basil Cameron. This octet played at Windsor Castle and at many house parties in stately homes where the guests included King Edward VII, the Kaiser and foreign ambassadors.

He was elected, whilst still a student, to membership of the L.S.O. (of which his father was a founder member).

It was in 1912 that the L.S.O. undertook the first tour of North America by a British Orchestra. The young Gene Cruft, who had been married for only five days, was amongst the 100 players who left Euston for Liverpool where they embarked on the White Star liner 'Baltic'. It so happened that the Orchestra's reservations had been transferred to that ship from another White Star liner. That other liner was the 'Titanic'...

The 28 concerts of the American tour, which included a concert in New York's Carnegie Hall, were a great success, and Gene Cruft never forgot the experience of playing under Nikisch.

Later that year there followed a six-week engagement with the Beecham Symphony Orchestra in Berlin, when Pierre Monteux conducted *Petrouchka* and *The Firebird* for the Diaghilev Russian Ballet.

During the 1914-18 war Eugene Cruft served with the 2nd Battalion of the Rifle Brigade and fought at Passchendaele and on the Somme. He was taken prisoner in April 1918, and was one of the last Englishmen to see the Kaiser before his abdication, for the Kaiser and his staff visited the German hospital to which he had been taken.

After the First World War it was very difficult for musicians to obtain employment, so Gene Cruft founded, with Raymond Roze, the British Symphony Orchestra, consisting entirely of musicians who had served overseas. Roze died soon afterwards, but early in its existence the orchestra under (the then) Dr. Adrian Boult was commanded to give a concert at Buckingham Palace before King George V and Queen Mary. This orchestra made several recordings under Adrian Boult, including a performance of Bliss's early orchestral work *Rout*.

In the early 20's Gene Cruft became active as a conductor, for he became Musical Director to the Corporation at Bridlington, and also formed the London Light Orchestra, which gave programmes of popular classics. The London Light Orchestra became the nucleus of the Children's Symphony Orchestra, which Gene Cruft organised and which, under Adrian Boult and Malcolm Sargent, played for the Robert Mayer Children's Concerts.

When in 1929 the BBC Symphony Orchestra was formed, Gene Cruft was the natural choice of Adrian Boult (the Corporation's Director of Music) for the appointment of Principal Double Bass, a post that he filled with distinction for 20 years. For ten of those years his sub-Principal was Claude Hobday, his old professor at the RCM, who was proud to play at the first desk with his former pupil.

Gene Cruft always regarded the acceptance by Hobday of the post of sub-Principal as the greatest compliment ever paid to him. But there were others. At a rehearsal taken by Webern, Gene Cruft asked if a bass passage should be *tutti* or *solo*. Webern replied: "It is for one player, Mr. Cruft: I wrote it with you in mind".

On another occasion, after Gene Cruft had conducted the BBC Symphony Orchestra in two concerts for the Home Guard during the Second World War, a Colonel expressed the thanks of his battalion to Sir Adrian Boult and the BBC, and "especially to Captain Cruft, who showed himself extraordinarily proficient at a drill he had never learnt in the Battalion's ranks."

In 1946 Claude Hobday relinquished the post of Professor of double-bass at the Royal College of Music, which he had held for 44 years, and Gene Cruft succeeded him. He proved to be an inspiring teacher not only at the Royal College of Music for several years, but also with the National Youth Orchestra. At an age when most musicians have retired from active music-making, Gene Cruft began three years with the Orchestra of the Royal Opera House, Covent Garden followed by four years with the Pro Arte Orchestra and seven years with the Bath Festival Orchestra.

These seven years brought him into close association with Yehudi Menuhin, an artist whom he deeply admired. Gene was very proud that Yehudi Menuhin readily agreed to write a Foreword to his book on double-bass playing, which is, and is likely to remain for many years, the standard instructional manual on the double-bass. In the Foreword Menuhin wrote:

"I welcome a book on a subject so close to the very foundations of our musical culture by one who is himself, and has been for many decades, one of the most elegant and dexterous exponents of the art of double-bass playing."

In looking back over those many decades of music-making, Gene Cruft wrote: "There are three landmarks which seem to have shaped the destinies of my family; (1) gaining the double-bass Scholarship at the RCM in 1906. John and Adrian also gained scholarships and we have all taught there; (2) my appointment with the BBC. John became a member of the original Television Orchestra, and later Adrian joined me as a member of the BBC Symphony Orchestra; (3) above all, my association with Westminster Abbey through the introduction of Sir Adrian Boult in 1921. Since that time, I have had the inspiration of organising and playing in Orchestras, culminating in my appointment as Hon. Orchestral Secretary at the Coronation services. I look back with gratitude and a great amount of pride to the fact that my two sons were members of the Westminster Abbey Choir and that we had the honour and privilege of playing together each Holy Week at the performance of Bach's wonderful St. Matthew Passion."

As we think of Gene Cruft today in this Musicians' Church, where his family, his professional colleagues and his pupils are gathered, we may well ask ourselves what the secrets were of his long and successful life.

First, he realised the importance of physical fitness. As a boy, he was a keen golfer; at the age of 30, he passed the very tough Aldershot P.T. Instructors' Course; and until a day or so before his last brief illness he never missed his daily cold bath. This physical fitness, coupled with mental alertness, enabled him to carry on his professional work at a very high standard into his late eighties.

Secondly, he never lost his love of music, nor his enjoyment of orchestral playing. For him, a performance of the St. Matthew was not just one more job; it was a spiritual experience. Dedicated to his art, he played every note with care, and every phrase with imagination.

He loved to remember the remark, attributed to Beethoven, that the double-bass player ought to be the best musician in the orchestra, as he has fewer notes in which to express himself.

Thirdly, he never lost his love of people, nor his wish to help them. This concern for others was shown not only in his public charitable work as Honorary Treasurer of the Royal Society of Musicians of Great Britain for thirty years, but also in his private generosity. After the death of his wife, he decided to give money to all the leading Music Colleges to endow prizes for double-bass playing, so that there should be no lack of recognition for this instrument.

Gene Cruft will be remembered with affection by all of us, and we can be grateful that the great contribution that he and his father made to our musical society is being carried on in the spheres of performance, administration, composition and teaching by his two sons and by his grandson.

*Great is the Lord and marvellous worthy to be praised:
there is no end of his greatness.
One generation shall praise thy works unto another
and declare thy power.*

DAVID WILLCOCKS



Eugene Cruft



Flora Nielsen

Flora Nielsen

The death of Flora Nielsen in April of this year brought to an end the true and authentic tradition of singing German Lieder. With the international jet set of singers that followed, these miniatures became coarsened by the commercial necessity to project them in huge halls. The older generation, and students, who heard Flora in her prime during and after the war were privileged to experience German Lieder—and indeed French *mélodies*—in small halls that were in proper proportion to their scale and in which, even sitting in the back row, every detail of facial expression could be clearly observed.

Tall, stately and excessively handsome on the platform, Flora Nielsen did not, and indeed could not, indulge in any look or gesture that drew attention to herself. In a sense she ceased to exist in order that the music should live. Her expression and her stance prepared the audience for the mood of the music and those who understood neither German nor French were never left isolated by incomprehension. Once, a few days after a recital, I discovered Flora clutching a letter in a great state of bewilderment. The letter was from a celebrated musician and it overflowed with compliments and hopes of future collaboration. What did it all mean? Tentatively I suggested that it meant that she had sung rather well. But Flora, with all her intelligence, also seemed stupefied by praise. She preferred frank criticism and discussion because this helped her in her unremitting search for perfection.

Always meticulous in her preparation for a recital or a rôle, Flora would seek advice and information with straightforward simplicity. Was that note too high for her? Did it sound strained and horrid? Should she transpose down? How should one pronounce this, that or the other?

Her public appearance of confidence was achieved by means of hard self-discipline. She was never certain of herself and suffered badly from pre-recital nerves. Before her massive stroke she had many periods of ill-health which could have been a sign of deep inner tension. Once, for example, she had shingles so badly that her sight was threatened. After the stroke she had to learn to speak, read and write all over again. She then complained that she kept getting her words twisted. It was in vain that I pointed out that word twisting had always been one of her characteristics and that she once described a singer sounding like "a brick on hot cats".

Flora Nielsen's career at College in 1920 seems, by remaining records and by hearsay, to have been brief and with a slight absence of ardour. She sang but once at a recital and came to an amicable arrangement with Dr. Herbert Howells over avoiding harmony lessons.

The most important influence on Flora's career was Elena Gerhardt, who regarded Flora as the heir to her art. Elena, huge, barrel-shaped, coopered by something resembling a ship's hawser, a minute book of words in one hand, was past her prime when she sang in London at the beginning of the last war. At her first National Gallery concert she faced what could have been a hostile audience. "Shall I," she asked, "sing in English or in German?"—"German! German!" shouted the audience, and the tears ran down Elena's cheeks, leaving

a terrible tracery of melted mascara. After the war, Flora was the heir of the true tradition and I believe she inherited that little book of words as well.

If there is an art in remembering words, there is also an art in forgetting them gracefully. In Flora's lapses of memory on stage she would already have made such a rapport with the audience that, far from mattering, it somehow enhanced the intimacy of the occasion and once, I remember, was greeted by a small burst of delighted applause!

Although Flora took part in English opera, I don't think she ever felt at ease with English songs; their emotional scope was perhaps too narrow for her—and yet, my goodness, she could invest a dull line with magic! It was, however, for her German Lieder and French mélodies that people went to hear her and crowded their congratulations into the Green Room. But once, leaving the Wigmore Hall, I met an old and distinguished friend of hers who had not, and was not going to congratulate her. "I can't stand it," she said, "I can't stand her singing. It breaks my heart."

MADEAU STEWART



Dame Maggie Teyte

On October 7th the French Class gave a concert of songs to honour the memory of Dame Maggie Teyte. What follows is not an obituary in the normal sense, but a short talk intended to introduce the music specially associated with her.

I feel that I must start with a confession that in one way I am not really suitable to give this introduction to a concert of French music in honour of Dame Maggie Teyte. I never heard Maggie Teyte sing (except on gramophone records), nor did I ever meet her or have lessons with her. In fact, perhaps I ought to confess further that my studies of French song were with another famous singer of that repertoire, Betty Bannerman, who was herself the pupil of another famous interpreter of French song, Claire Croiza.

But in two other ways I am suitable for the task. For one, I am a member, as all musicians are, of the musical public, and one for whom Maggie Teyte's name stands as very closely associated with the French Song that I have come to love. It is a measure of her success that her name is so well known to people who never heard her. And then there are the people I've met who talk of the delights of her singing, of the purity and evenness of her voice, and of the magic of her performances as an artist.

Maggie Teyte was born in Wolverhampton and therefore is English by birth, although in these days of potential devolution I had better point out that she claimed both Scottish and Irish ancestry. She was born in 1888, and by the time of her death earlier this year she was 88.

I said earlier that there were two ways in which I might be considered suitable to talk of Maggie Teyte. The second is as a member of this institution, the Royal College of Music. In Who's

Who, Maggie Teyte's training is described as having taken place at the Royal College of Music and privately with Jean de Reszke. Her voice had developed a remarkable maturity when she came to the College, but she was very young, and the College authorities thought she was too young to have singing lessons, and gave her piano and theory lessons instead. I have a feeling that we would do exactly the same today, since voices can easily be spoiled by too much training too soon. If I may express a personal opinion, I think we were right in that decision, although in this case, Maggie Teyte proved a rather large exception to the rule. Certainly she seems to have drawn herself to the notice of various connoisseurs of singing while she wasn't having singing lessons at the College, and the result was that she went to Paris, at the age of sixteen, to study with Jean de Reszke. I hope that she found the piano and theory useful in her later life. Within two years of arriving in Paris she was singing Cherubino and Zerlina alongside Lotte Lehmann and Edouard de Reszke. Then came perhaps the most famous part of her life, in which she sang *Mélisande* in *Pélleas et Mélisande* at the Opéra Comique at the age of twenty-one. Debussy wrote to his daughter at this time that he had heard a "bird singing almost as well as Miss Teyte".

She became an opera star of international reputation, playing roles such as Cherubino, Hansel and—perhaps surprisingly, Madame Butterfly. And, of course, *Mélisande*, one of the hardest operatic roles ever written.

But opera singers come and go, and I think that, brilliant and memorable as her performances on the stage seem to have been, it is as a singer of French song that her name will be most remembered. In this field she was a unique artist, as her many records show. She stamped her personality on whatever she sang so that the performance had a quality that only she could give it. Perhaps in a teaching institution such as this I might add that what she did could not be imitated by the student anxious for success in this specialised work. Perhaps, even, it should not be imitated, any more than any other individual artist should be imitated. Each performer must find his or her own way, after all. But what the student can learn from such an artist is the importance of the struggle for perfection, the belief in the rightness of one's ambition and the development of the personality to project one's performance with power and immediacy so that an audience is caught up in the magic of the moment.

It is with such thoughts that this concert is dedicated to the memory of Maggie Teyte. We would ask her, if she were here, to absolve us from her famous strictures on other artists, made as they were from the highest possible motives of artistic belief in her own vision, because we feel, as she so patently did, the greatness of the French song which she did so much to bring before the British public.

GORDON STEWART



This photograph shows the anonymous clavicytherium, (?) German, c.1480, number 1 in the R.C.M. Collection of Instruments.

The working drawing of the Clavicytherium, mentioned in the last issue of the magazine, has now been added to the list of plans available to those wishing to build copies or study the instrument. Plans of the guitar by Belchior Dias, Lisbon, 1581, have also just been completed. This instrument is believed to be the earliest surviving guitar and is therefore, like the clavicytherium, the object of much interest. Two more drawings are nearly finished—the division viol by Barak Norman, London, 1692, and the harpsichord by Alessandro Trasantino, Venice, 1531—and others will follow in due course. Details of plans and photographs can be obtained from the Museum.

The Bach Choir and the R.C.M.

by THE DIRECTOR

100 years ago on 26th April, 1876 the *Mass in B Minor* was first performed in this country, by a choir formed specially for the occasion by Otto Goldschmidt, with his wife Jenny Lind (a very famous singer, who was known as "The Swedish Nightingale") as the soprano soloist. That special choir became the Bach Choir of which I have been Musical Director for the last 16 years. If that were the end of the story I should be very embarrassed because it would seem that I was drawing attention to myself and giving undue publicity to the Bach Choir, but I feel that the celebration of the Centenary of the Bach Choir is something of historical interest to this College, because of the close association which the Choir has always enjoyed with this College.

Since Goldschmidt, all the Musical Directors of the Bach Choir have been in some way connected with the College.

Sir Charles Stanford, who was the Bach Choir Musical Director for 17 years, was Professor of Composition here at the College, and he was one of several RCM composers (amongst whom may be mentioned Parry, Somervell, Frank Bridge, Arthur Bliss and Herbert Howells) who wrote works which were given their first performance by the Bach Choir.

The next Musical Director of the Bach Choir was *Sir Walford Davies*, who was a Composition Scholar here, and later a Professor. He became organist of the Temple, and St. George's, Windsor, and Master of the King's Musick.

After *Sir Walford Davies* came *Sir Hugh Allen*, who served the Bach Choir as Musical Director for 13 years. He also became Director of this College in 1918.

Then followed *Ralph Vaughan Williams*, who had studied here under Parry and Stanford, and later taken composition classes at the College. During his conductorship of the Bach Choir some of Holst's works were first performed in London.

Vaughan Williams was succeeded by *Adrian Boult*, who was in charge of the First Orchestra here and also took a Conducting Class in which many of today's British conductors gained experience.

Of all the Musical Directors of the Bach Choir, the one who served longest was my predecessor *Reginald Jacques*, who conducted the choir for 29 years. He too was a Professor here, and was responsible for the Choral Class and for the coaching of vocal ensemble.

Summer Term

Concerts

May 3

CONCERT BY THE ENSEMBLE 'FOR NEW MUSIC'

directed by NICHOLAS HOOPER

LAMBERT 'Consider the lilies' for String Quartet. HOOPER Seven Fragments for 11 instruments. TABOURET 'Zones' for String Quartet and Trombone. SCHWARTZ Quartet for flute, clarinet, Vibraphone and piano. Lucy Cartledge flute, Andrew Knights oboe, Richard Wedlake† clarinet, Ian White‡ trombone, Gregory Rogers§, Josephine Herivel †, Rachel Isserlis‡ violins, Martin Kelly* viola, Noreen Fitzpatrick§ cello, Paul Schwartz percussion, Julia Hodges piano.

May 10

THE MUSIC GROUP OF LONDON

GOEHR Trio. BRAHMS Trio in C minor, op 101. Frances Mason violin, Eileen Croxford cello, David Parkhouse piano.

May 13

**THE BACH CANTATA CHOIR
THE SECOND CHAMBER ORCHESTRA**

conductor DENYS DARLOW

KELLY Stabat Mater; Helen Field† soprano, Edward Thornton§ bass. RUBBRA Sinfonia da Camera, op 145. HAYDN Mass in D minor (Nelson); Jane Stanford soprano, Gillian Lee alto, Stephen Hill tenor, Paul Wilson§ bass.

May 17

CONCERT IN HONOUR OF CARRIE TUBB

on her 100th birthday

RCM CHORUS

THE FIRST ORCHESTRA

leader Bradley Creswick†

conductors *SIR ADRIAN BOULT, †DAVID WILLCOCKS

*BRAHMS Symphony No. 1. †PARRY Blest Pair of Sirs.

May 24

INFORMAL CONCERT

DEBUSSY From Images I: Reflets dans l'eau, Mouvement; Helen Johnson. BARTOK 8 duos for 2 violins; David Greed, Peter Stark. RAVEL Sheherazade; Helen Lawson soprano, Jacqueline Slade piano. BARTOK Suite op 14; Yolande Wrigley† piano.

May 25

CHAMBER CONCERT

RAMEAU Les tricotees, Menuets I et II, La poule, Les sauvages, L'enharmonique, L'egyptienne; Teres ta Cristobal harpsichord. FAURE Sonata no. 2, op. 117; Sarah Sutton cello, Michael Cook§ piano. SCHMITT Quatuor de flutes; Douglas Mackie†. Lucy Cartledge, Margaret Campbell§, Peter Lewis flutes. RAVEL String Quartet; Robert Pool†, Alison Kay† violins, Garth Knox viola, Helen Verney cello.

May 27

THE FIRST CHAMBER ORCHESTRA

leader Mary Gilligan§

conductor RAPHAEL SOMMER

MASSENET Overture, Phedre; BRAHMS Variations on a theme of Haydn. STRAVINSKY Suite no. 2 for small orchestra. BLOCH Concerto Grosso for strings with piano obbligato; Jeanette Micklem† piano.

June 2

THE TWENTIETH CENTURY ENSEMBLE

conductors *EDWIN ROXBURGH. †STEPHEN SAVAGE, †JAN LATHAM-KOENIG§ †DALLAPICCOLA Commiato (1972); Sally Burgess§ soprano. *DAVID BURNAND Constellations I and II. †MESSIAEN Oiseaux exotiques; Julia Hodges piano.

June 4

THE EARLY MUSIC GROUP

QUANTZ Trio Sonata in C; Marianne Herring baroque flute, Geoffrey Reed§ recorder, Phillip Cooper bass viol, Clare Sutherland harpsichord. WILLIAM LEIGHTON Teares or Lamentations; Elaine Hammonds soprano, Christopher Royall counter-tenor, Paul Gyton tenor, Adrian Clarke bass, Paul Beier lute, Nicholas Howard cittern, Ian Harwood bandora, David Horn flute, Nicholas Hayley treble viol, Phillip Cooper bass viol. TELEMANN Sonata in G minor; Geoffrey Reed§, David Horn, recorders, Phillip Cooper bass viol, Clare Sutherland harpsichord. GEMINIANI Sonata in A minor, op 5 no. 1; Penelope Cliff baroque cello, Phillip Cooper bass viol, Clare Sutherland harpsichord. ANON 13th c. Cantigas de Santa Maria; Sally Burgess§ soprano, William Kerr rebec, Phillip Cooper hurdy-gurdy, Geoffrey Reed§ pipe, Melinda Maxwell shawm, Adrian Lee longnecked lute, Paul Beier citole, Richard Parmigianiackers etc.

June 7

INFORMAL CONCERT

HANDEL Sonata in F; Howard Dyer flute, Cora Jorgensen harpsichord, Paul Carroll bassoon continuo. ROSSINI La promessa; L'invito; La pastorella delle Alpi; Margaret Waterson soprano, Stephen Betteridge piano. BRUCH Four pieces from op 83; David Fuest clarinet, Kathryn Burgess viola, Bryan Evans piano. QUILTER Come away death; O mistress mine; Blow, blow, thou winter wind; Lindsay Empson counter-tenor, Christine Collings piano. RAWSTHORNE Four Bagatelles Christine Collings piano.

June 8

THE SECOND ORCHESTRA

leader Graham Pyatt

conductor MICHAEL LANKESTER

BEETHOVEN Overture, Egmont. WIENIAWSKI Concerto no. 2; Bradley Creswick† violin, SHOSTAKOVICH Symphony no. 7 (Leningrad).

June 9

CHAMBER CONCERT

MOZART Divertimento no. 1; Luis Rossi, Maurice Cambridge clarinets, David Fuest basset horn. SCHUMANN Scenes from Childhood; Elizabeth Hammond piano. DEBUSSY Sonata; Mary Gilligan§ violin, Julia Hazelton† piano. STRAVINSKY Octet; Julia Crowder flute, Colin Pownall clarinet, Christopher Palmer, Simon

Durnford bassoons, Helen Crayford\$, Kevin Morgan trumpets, Christopher Guy\$, David Gordon trombones, Emily Brown conductor.

June 10

COBBETT PRIZE CONCERT

IAN WHITE Trio for flute, clarinet and bass clarinet. PETER MCGOWAN "Episodes" for string quartet. AVRIL ANDERSON "Mono-Status" for three clarinets. IAN McQUEEN\$ "Ave atque vale" for harpsichord, cello and guitar. ALAN WORTH Study for brass quintet. DAVID SUTTON "Progressions" for four keyboards. ROBERT KYR "A Vision of Wind over Water" for voice, wind and percussion.

June 15

THE WIND SYMPHONY ORCHESTRA

leader Richard Wedlake†

conductor PHILIP CANNON

KABALEVSKY arr. HUNSBERGER Overture, Colas Breugnon. PHILIP TAYLOR Nocturne. KAREL HUSA Concerto for percussion and wind ensemble. PHILIP SPARKE Gaudium. CARL ORFF arr. KRANCE Suite, Carmina Burana.

June 17

THE FIRST ORCHESTRA

THE RCM CHORUS

leader Bradley Creswick†

conductors *LORIN MAAZEL, †DAVID WILLCOCKS

*MOZART Symphony no. 41 (Jupiter). †HERBERT HOWELLS Hymnus Paradisi; Lynda Russell soprano, Richard Brabrooke tenor.

June 21

INFORMAL CONCERT

BACH Chaconne from Partita 2; Catherine Lord† violin. LISZT Vallée d'Obermann; Timothy Carey†. HANDEL: Ama, sospira; Qual farfalletta; Catherine Pope soprano, Gillian Lee piano. PROKOFIEV Sonata no. 7; Clive Swansbourne piano.

July 6

CHAMBER CONCERT

PROKOFIEV Sonata op 94; Douglas Mackie† flute, Bryan Evans piano. DEBUSSY Proses lyriques; Jan'ce Alford mezzo-soprano, Françoise Tillard piano. CHOPIN Sonata op 58; Melvyn Tan\$ piano. HOLST Savitri: Satyavan—Robert Ramus† tenor; Savitri—Sally Burgess\$ soprano, Death—Randall Staley bass.

July 8

THE FIRST ORCHESTRA

THE RCM CHORUS

leader Bradley Creswick†

conductors NORMAN DEL MAR, *JONATHAN BUTCHER\$

*MOZART Concerto in D minor; Julia Hazelton† piano. MAHLER Symphony no. 2; HELEN FIELD† soprano, ELAINE HAMMONDS alto.

July 9

THE FIRST CHAMBER ORCHESTRA

leader Alison Bury

conductor RAPHAEL SOMMER

IVES The Unanswered Question. TURINA La Procession du Rocio. MENDELSSOHN Symphony no. 3.

July 12

IMPROVISATION GROUP

director JOHN LAMBERT

and ELECTRONIC STUDIO

director LAWRENCE CASSERLEY

DAVID SUTTON Aria for Marimba and Vibraphone. SCOTT GLECKLER Electronic piece. COUPERIN Passacaille; l'épineuse. PHILLIP WATSON Electronic Study. JOHN CAGE Aria for voice. Rondo with arias; improvisation with live electronics. Sally Burgess\$ soprano, Paul Schwartz percussion, David Sutton harpsichord, John Lambert portative organ, Douglas Gould, John Lambert, David Sutton keyboards, Barrington Pheloung guitar and double-bass, Stephen Solloway flutes, David Purnand, Lawrence Casserley, Scott Gleckler, Ian McQueen†, James Loughheed, Phillip Watson electronics.

July 13

THE SECOND CHAMBER ORCHESTRA

leader Julie Taylor†

conductor JOHN FORSTER

WOLF-FERRARI Overture, Susanna's Secret. ELGAR Introduction and Allegro. MOZART Concerto in A, K 219; Alison Bury violin. BEETHOVEN Symphony no. 5.

Opera

July *14, †15, *16

THE OPERA SCHOOL

CRANADOS Goyescas; Rosario *Jean Wilkinson, †Patricia Richards; Fernando *Stephen Hill; Paquiro *Andrew Golder, †Randall Staley; Pepa *Susan Cochrane, †Vivienne Bailey; A singer Deborah Goody; Footmen Mark Fitzgerald, Peter Hall. PUCCINI Gianni Schicchi; Gianni Schicchi *Anthony James, †Grant Smith; Lauretta *Helen Field, †Sheila Donovan; Zita *Susan Smyth-Tyrrell, †Susan Cochrane; Rinuccio George Pearce; Gherardo Brian Parsons; Nella Elizabeth Gardner; Gherardino Susan Stanford; Betto di Signa Kevin Austin; Simone Michael

Earle; Marco *Randall Staley, †Joseph Assidon; *La Ciesca* *Sally Burgess, †Lillian Lea; *Master Spinelloccio* Kenneth James; *Amantio di Nicolao* Edward Thornton; *Pinellino* Peter Emm; *Guccio* Adrian Clarke.
THE OPERA ORCHESTRA leader Graham Pyatt; conductor RICHARD AUSTIN; producer DOUGLAS CRAIG.

‡ = Scholar † = Exhibitioner
* = Associated Board Scholar

Annual Examinations 1976 — Prizes and Medals

TAGORE GOLD MEDALS AND PETER MORRISON PRIZE OF £50 EACH
(For the most distinguished students of the year)

1. Jan Latham-Koenig
2. Lynda Chang

PIANOFORTE

Grade V

Chappell Medal and £5.25 and Peter Morrison Prize of £45 Elizabeth Hammond
Hopkinson Gold Medal & Sydney & Peggy Shimmin Prize
of £42 Melvyn Tan
Hopkinson Silver Medal & Sydney & Peggy Shimmin Prize
of £35 Michael Cook
Norris Prize of £30 Lydia Orlas

Grade IV

Sydney & Peggy Shimmin Prize of £45 Adrian Williams
Ellen Shaw Williams and Marmaduke Barton Prizes of £40 Jacqueline Slade
Pauer and Margot Hamilton Prizes of £35 Julie Taylor
Borwick Prize of £15 Eva Lue
First Year Students (not Postgraduate)
Eric Harrison Prize of music to the value of £35
and Beddington Prize of £20 Kathryn Stott
Herbert Sharpe and McEwen Prizes of £15 Nget Sim Chin
Celia Arieli Prize of £5 Catherine Edwards

SINGING

Grade V

Cuthbert Smith Award of £45 and Agnes Nicholls Trophy Lynda Russell
Henry Leslie Prize of £25 Patricia Richards
Albani Prize of £15 Helen Field
Kaye Wheeler Prize for the best Accompanist of the
Grade V Singing Competitions £25 Françoise Tillard

Grade IV

The Edgar Hurman Villar Memorial Prize of £30 Christopher Royall
Barbara Samuel Prize of £20 George Pearce
London Music Society Prize, Dan Price and Pownall Prize of £18 Joseph Assidon
Dorothy Silk Prize of £15 Barbara Nias
Leslie Woodgate Prize of £4 & Topliss Green Prize of £8 Julia Beard
Henry Blower Prize of £6 Marion Cutter
First Year Students (not Postgraduate)
Chilver Wilson Prize of £20 Stuart Petersen
Giulia Grist Prize (Women) £10 Rebecca Moseley-Morgan
Mario Grist Prize (Men) £10 Philip Salmon
Carrie Tubb Prize of £30 (First Year Postgraduate) Paul Wilson

VIOLIN

Grade V

Stoutzker Prize (In memory of Albert Sammons) of £55 Gregory Rogers
W. H. Reed and Stanley Blagrove Prize of £46 Renata Artman

Grade IV

Howard Prize of £40 Josephine Herivel
Dove Prize of £15 Rachel Isserlis
Nachez Prize of £10 Julie Taylor
First Year Students (not Postgraduates)
Dove Prize of £15 Christopher Ling
Beatrice Montgomerie Prize of £12 Catherine Lord
Ricketts Prize £10 Adrian Morran

VIOLA

Grade V

Lesley Alexander Prize of £25 Richard Muncey

Grade IV	
Ernest Tomlinson Prize of £22	Robert Duncan
First Year Students (not Postgraduates)	
Alfred Gibson Prize of £10 & Ernest Tomlinson Prize of £8 (shared) Joy Watson, James Sleigh	
VIOLONCELLO	
Grade V	
Mrs. Will Gordon Prize of £30	Noreen Fitzpatrick
Stuart Knussen Prize of £20	Helen Verney
Grade IV	
Lesley Alexander Prize of £25	Jeannette Mountain
Helen Just Prize of £15	Martin Heath
First Year Students (not Postgraduates)	
Stern Prize of £5 & Scholefield Prize of £7	Andrew Yeats
DOUBLE BASS	
Eugene Cruft Prize of £12	Karen Newham
Geoffrey Tankard Prize of £10	not awarded
HARPSICHORD	
Geoffrey Tankard Prize of £25	Margaret Fingerhut
Lofthouse Harpsichord Continuo Prize of £10	Melvyn Tan
GUITAR	
Jack Morrison Prize of £20	Lynne Gangbar
HARP	
Elisabeth Coates Prize of £50	Emily Mitchell
Jack Morrison Prize of £20	Sophia Cartledge
GRADE V WOODWIND	
Joy Boughton Memorial Prize of £45 (Oboe)	Valerie Darke
Eve Kisch Prize of £20 (Flute)	Julia Crowder
Frederick Thurston Prize of £35 (Clarinet)	Richard Wedlake
Arthur Somervell Prize of £10 (Bassoon)	not awarded
BRASS	
Arthur Somervell Prize of £20	not awarded
Manns Prize of £5	Coralie Forbes
GRADE IV WOODWIND (any instrument)	
Geoffrey Tankard Prize of £20	David Thomas
Oliver Dawson Prize of £10	Pauline Twiltchen
ORGAN	
Grade V	
Walford Davies Prize of £45	Thomas Trotter
Walford Davies Prize of £35	Jonathan Holmes
Grade IV	
Geoffrey Tankard Prize of £20	Elizabeth Coppock
Parratt Prize of £10 & Haigh Prize of £5	Mark Jones
First Year Students (not Postgraduates)	
Stuart Prize of £10	Catherine Edwards
COMPOSITION	
Herbert Howells Prize of £25	Robert Kyr
Sullivan and Farrar Prizes of £25	Avril Anderson
R. O. Morris & Stanton Jefferies Prize of £20 (shared) David Sutton, Jean Tabouret	
THEORY	
Hecht and Allchin Prizes of £20 (For the best working of Grade IV Theory Papers)	Adrian Williams
The Worshipful Company of Musicians Medal	Melvyn Tan
The Percy Buck Award of £80	Jane Dodd
Raymond Ffennell Prize (For 3rd year GRSM students)	1.—David Poulter 2.—Alan Horsey
The Seymour Whinyates Award of £60 (For an outstanding string player)	Bradley Creswick
The Dr. Saleeby Prize for Singers (Bass or Baritone) £50 each ...	1.—Michael Earle 2.—Andrew Golder
The City Livery Music Club Section Prize of £10	Stuart Petersen
The Dannreuther Prize (For a Concerto) £25	Bradley Creswick
The Croydon Symphony Orchestra Prize of £5	Julie Taylor
Sarah Mundlak Prize (For a GRSM student) £3	David Poulter
Ruth Gilbert Award (Lieder Singer) £5	Paul Willson
Harry Evans Award of £40 (For a Welsh student)	Robert Ramus
The United Music Publishers Ltd., Prize of £50 for an outstanding Composition student	Ian McQueen

Sir Adrian Boult Scholarship Conducting Prizes	Emily Brown, Jonathan Butcher, Jan Latham-Koenig
Fred Brough Orchestral Leadership Prize	Bradley Creswick
Clara Butt Awards of £30 each	Helen Field, Sally Present
Major Van Someren-Godfrey Memorial Prizes:	
£500	1.—Patrizia Kwella
£200	2.—Elaine Hammonds
Accompanist Prize £30	Margaret Fingerhut
The Cobbett Hurlstone Chamber Music Competitions:	
Composers—First Prize of £25	Avril Anderson
Performers: First Prize of £42 (split between players)	Michael Christie Barrington Pheloung David Sutton
The Geoffrey Tankard and Beatrice Tankard Lieder Prize:	
First Prize of £40	Patrizia Kwella
Accompanist Prize of £15	Margaret Fingerhut
CONDUCTING PRIZES	
The Theodore Stier Prize of £15	Jonathan Del Mar
Ricordi Prize (Miniature Score)	Mark FitzGerald
OPERA PRIZES	
Michael Mudie Prize of £50	Jonathan Del Mar
The RCM Union Prize (In memory of Phyllis Carey Foster)	Susan Cochrane
Marguerite Matznauer Memorial Prize (Opera singer) and Harry Reginald Lewis Prize of £6	Sally Present
Ricordi Prize (Vocal Score)	Jean Wilkinson
The German Language Prize of £10	Cathryn Pope
The Italian Language Prize of £10	Nicola Jenkin
Sylvia Nellis Prizes of £100 each (Female Singers)	1.—Helen Field 2.—Sally Present 3.—Sally Burgess
Doris Gould Prize of £35	Robert Coleridge
Arthur Bliss Prize of £100	Jonathan Butcher
Wigmore Hall Recital Prize (HPSCD)	Melvyn Tan
Margaret Pagon Jardine Prize of £10 (Final year Female Student Theory & Practice of Music)	Lynda Chang
Rootham Prize of £10 (Awarded as a result of the B.Mus. final examinations)	Lynda Chang
Colles Prize for the best Thesis submitted by 3rd year GRSM Students £25	Cecily Woods
Percy Coates Award for a Violinist of £100	Allison Bury

G.R.S.M. Diploma

Final Examination Results — July 1975

FIRST CLASS (I)

Hill, Jane	Pulman, Mark
Butcher, Jonathan	(II-i)
Capocci, Nicholas	Oosterhuis, Gillian
Crowder, Julia	Perkins, David
Dacey, Richard	Rowe, Victoria
Heath, Janice	Stuckey, Michael
Hughes, Trevor	Wilkins, Caroline
Jenkinson, Richard	Woolley, Robert
John, Keith	Wray, Maureen
Ambrose, Julie	LOWER SECOND CLASS (II-ii)
Craig, Ian	Ventura, Carol
Edwards, Gillian	Walker, Trevor
Palman, Richard	Wayman, Sarah
Sidebottom, Jill	West, Peter
	Wilcock, Anthea
Kearton, Denis	THIRD CLASS (III)
Labi, Doona	Rusmanis, Kriss
Cliff, Penelope	PASS
Froom, Gillian	Gurney, Helen
	Martin, Jonathan

PASSED PRACTICAL (Re-examination)

Anderson, Jill	Seaton, Sylvia
Deason-Barrow, Michael	Thomas, Simone
Lesser, Colin	Whiteley, Ann
Mackle, Katrina	

Final Examination Results — July 1976

FIRST CLASS (I)

Nil

UPPER SECOND CLASS (II-i)

Bendelow, Richard	Pemberton, Magdalen
Beswick, Kate	Horsey, Alan
Hobbs, Barbara	Poulter, David

LOWER SECOND CLASS (II-ii)

Burridge, Janis	Passey, Lynne
Clarke, Andrew	Stirling, Penelope
Cullen, Ruth	Yates, Stephen
Greedy, David	

THIRD CLASS (III)

Jones, Steven	Perce, Eluned
Lawton, Jayne	Stark, Peter
Naylor, Joy	Wisener, Malcolm
O'Neill, Susan	Woods, Cecily

PASS

Allan, Jane	Stdey, Lesley
Field, Patricia	Wood, Jacqueline

PASSED RE-EXAMINATION

Dickinson, Ruth	Martin, Sheila
Anderson, Avril	Tunstall, Helen

A.R.C.M. Examination Results — July 1976

Section I—PIANOFORTE (*performing*)

Hunt, Yvonne
Orias, Lydia
Taylor, Julie Erika

Section II—PIANOFORTE (*teaching*)

Bendelow, Paul Richard
Bennet, Susan Caroline
Collings, Christine
Encinas, Marta
Halfacre, Susan Clare
Penney, Patricia Margaret
Rutland, Jennifer Cora
Slade, Jacqueline Elizabeth
Stebbing, Ruth
Sutherland, Clare Patricia
Trotter, Thomas Andrew
Westerhout, Lisa Madeleine

Section V—ORGAN (*teaching*)

Archard, Duncan M.
Baldwin, John Richardson
Burk, Ian
Dunster, Richard

Section VI—STRINGS (*performing*)

Violin

Crehan, Dermot
Davies, Sally Ann
Fitzgerald, Patrick Anthony
Viola

Kelly, Martin Thomas
Cello

Allen, Harriet

Bailey, Mark

Section VII—STRINGS (*teaching*)

Violin

Coleman, Sarah Elizabeth
Pyatt, Graham
Read, Andrew James
Stirling, Penelope Jane

Double Bass

Parrott, Stephen Philip Garwood

Section VIII—HARP (*performing*)

Clack, Valerie Jean
Lantaff, Clifford James

Section IX—WIND (*performing*)

Flute

Cartledge, Lucy Amelia
Davis, Deborah

Oboe

Matthews, Clive Andrew
Maxwell, Melinda Sara

Clarinet

*Cambridge, Francis Maurice

*Pownall, Colin

Bassoon

Partridge, Glyn Christopher

Bass Tuba

Willis, Jeremy

Section X—WIND (*teaching*)

Flute

Herring, Marianne Therese

Jackson, Martyn David

Oboe

Byers, Elaine

Jepson, Alison Mary

Clarinet

Thorpe, Jane Elizabeth

Horn

*Blake, Christopher James

Section XI—SINGING (*performing*)

Edwards, Jacqueline Ann

Hall, Peter Maurice

Section XVI—RECORDER (*teaching*)

Piall, Fiona

SECTION XIX—GUITAR (*teaching*)

Lyall, Christopher

*passed with honours

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: Mr. DAVID WILLCOCKS

Hon. Secretary RCM Union Loan Fund: Mr. RICHARD LATHAM

Assistant Hon. Secretary: Miss ELIZABETH SORENSEN

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Mrs. CLARE TURQUET

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Miss HELEN BARKER

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(The order is length of service)

Subscription: £2.50 per annum (husband and wife £4 per annum). Members living outside the British Isles: £1 per annum.

For the first two years after leaving College the subscription is £1.50 per annum.

The financial year commences on September 1st. *The RCM Magazine* (issued once a term) is included in the subscription.

The Magazine is available to non-collegians on payment of £1 per annum.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. For inclusion in next Term's *Magazine*, the Editor should receive the copy before the end of the present Term.

The Loan Fund is available for the benefit of Union Members.

The Union Office (Room 45) is open on Tuesday and Friday afternoons from 2 p.m. to 5 p.m.

The Students' Association

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Keyboard Representative

Woodwind Representative

Brass Representative

Singers' Representative

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